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THE DECORATOR AND FURNISHER.

glitter other than that of the leaded crystal plate glass over each window.

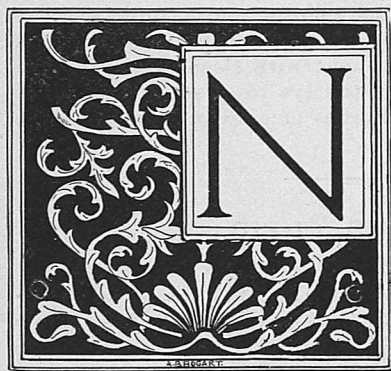
The makers and designers have very successfully endeavored to make a car that would enable one to shorten a journey, by providing various conveniences that require some study to be fully appreciated. Every piece of metal work, from the heat register in the floor, the umbrella cup and holder (by the side of each chair), the capitals and bases, sash trimmings, bundle racks, and old Roman lamp, to the electrolier in the ceiling—all so quiet in color as to be hardly noticeable unless looked for—is in itself an art study.

The ceiling is in imitation of old leather with a ground of tarnished gold, the decoration being in delicate off-hand pencil lines.

The lunette or baggage rack window, which is shown in the accompanying engraving, enables the rack to be placed so that it projects but three or four inches into the car, yet affording the usual baggage space. It is especially serviceable in breaking the sides of the ceiling, so that the impression of a tunnel is completely obviated, and it gives an appearance of greater width and height, and affords a flood of light upon the surface of ceiling heretofore in shadow. It can also be arranged to assist the ventilation, as do the old deck windows.

THE SUMMER COTTAGE OF G. CADWALADER HAMMILL, ESQ., AT SARATOGA SPRINGS.

BY HENRY M. POOLE.



Our departure from old time customs is more marked than that which tends to isolate the denizens of cities in their own country homes during the summer months. A few years ago and they who were able to meet the expense regularly spent several weeks in July and August in those huge caravansaries which sparkled with lavished gayety for a short period, to be relegated to silence and gloom during the remainder of the year. These scenes of splendor have not passed away, but their brief and fitful brilliance grows more commonplace year by year. The best families, best in the true sense of the word, are providing themselves with homes graded according to their tastes and incomes. In these they quietly live from early spring till late autumn, and give to their environments that care which should always be bestowed upon human habitations. Among them are included the inexpensive summer lodge of the wilderness or the seashore, the more ornate cottage of the man of moderate means, or the palatial residence of the owner of Aladdin's lamp, whose magic converts a solitude into an Eden. None are now furnished by contract in the old stereotyped style, on the contrary each one is more and more an index of the artistic perception and originality of the owner.

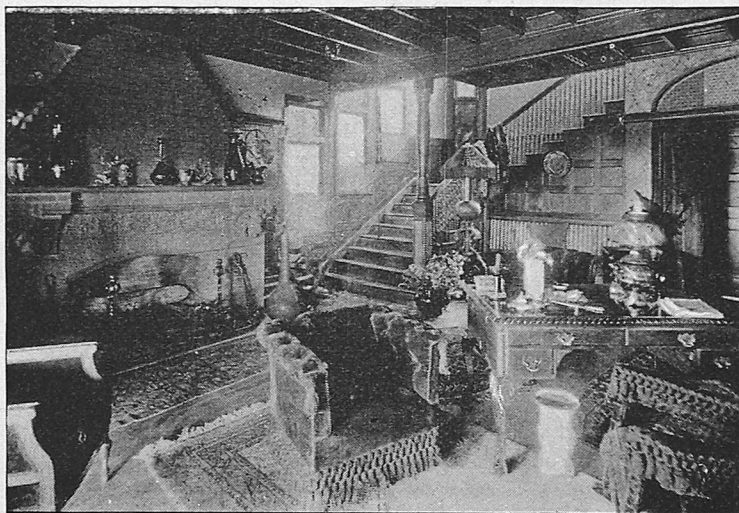
There is no doubt that this change from the holstery—which must always meet the need of the great traveling public, tends toward universal culture, refinement and the fostering of all the arts of decoration. It indicates an increasing desire among our population to make home the nucleus of whatever tends toward "the true, the good and the beautiful."

Like other summer resorts Saratoga Springs has felt the change and summer cottages are springing up along the principal streets, making the noted place one of the handsomest cities of handsome homes in this country.

Among those finished within a short period is the cottage built by G. Cadwalader Hammill, Esq., after plans furnished by J. Langford Warren, Esq., of Boston, Mass. The interior decorations were chiefly designed by Mrs. Barnes Bruce of Washington, D. C., and Saratoga Springs, assisted by Mrs. Hammill in the selection of colors and fabrics.

The architecture of the cottage, which abuts upon Hilton's Park, is marked by no very striking external effects, but the interior is distinguished by picturesqueness and originality. The vestibule opens into one corner of a sitting room some twenty feet square. The corner on the same side and at the right is occupied by a broad staircase of polished oak rising with one land-

ing to the second floor. With it climb three narrow windows having small octagonal upper panes of colored glass; on the landing ticks an antique mahogany and brass trimmed clock. The space between the entrance and the stairway is occupied by an oaken settee, the seat opening like a chest with hinges and clamps of ornamental wrought iron.



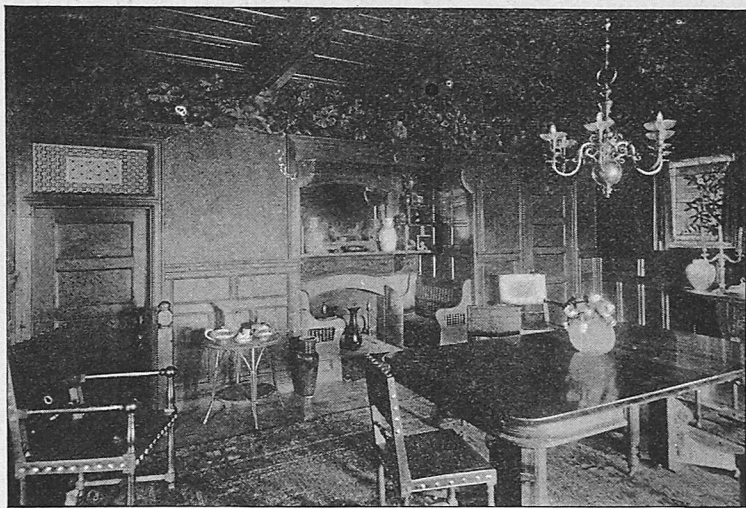
PARLOR IN G. CADWALADER HAMMILL'S COTTAGE, SARATOGA, N. Y.

The prominent feature of the second side of the room or that adjacent to the staircase is a chimney, eight feet in width, built into the room and sloping up, pyramidal form, to the ceiling; the materials brick and terra cotta. The corners are finished with lion's heads, natural size, and the fire utensils and fender of heavy wrought iron, the whole making a striking and unique feature of an elegant apartment.

At the farther corner of this side of the room and diagonally opposite to the broad entrance is the doorway leading to the music room, a circular bay some twelve feet in diameter. Continuing along the third side is a triple French window opening upon a broad piazza and in the adjacent corner of the fourth side a wide doorway leads into the dining room.

The flooring of the sitting room is of polished oak and the same wood in square and oblong beveled panels, form a wainscot reaching to the frieze.

It is this frieze, painted on a continuous strip of canvas twenty-seven inches wide, by Mrs. Barnes Bruce, which completes the distinctive character of the room. On a back-ground of melting turquoise blue, delicately shaded and toned, are thrown branches of the dog wood, the buds and blossoms varying from white to pinkish white and dull brownish green. The sprays are full of life and motion and there is no repeat.



DINING-ROOM IN G. CADWALADER'S HAMMILL'S COTTAGE, SARATOGA, N. Y.

The ceiling of this room is open-timbered with oak. The furniture showing no wood, is covered with olive plush, noticeable among which is a broad low divan between the entrance and the dining room, piled with sofa cushions covered with silk in dull orange, old gold, deep blue green and copper red. On the

the floor are Turkish rugs showing olive, dull pale blue-gray, crimson, ivory and deep blue. White plaques of Chinese porcelain on the walls and a tall corner lamp of Doulton ware with elegantly wrought iron standard and high porcelain bulb, reproduce the same soft dull harmonious colors. Restraint instead of lavishness in decoration and a fine sense of proportion and harmony of tints, are points to be observed in this charming apartment.

The music room, entered from the diagonally set off corner of the sitting room, is a symphony keyed in gray and ranging from gray-green to gray-blue. The only brighter touches of color are found in the pale yellow silk window drapery, striped longitudinally with deeper greenish yellow, and in the Venetian blinds of light cherry. The piano scarf of light greenish gray and a large vase of grayish green and gold, carry out the same cool neutral tint, harmonizing with which are the pale yellow and green lozenges surrounding a central uncolored pane in each of the ten windows of this sitting room annex.

From the larger apartment double door lead into the dining room as indicated. Here, above the wainscot of paneled oak the walls are rough finished and colored with a medium tint of terra cotta red. All the woodwork is dark oak from the cross beams of the ceiling to the flooring, including a buffet, opposite the doorway, ten feet wide and built into the wall. The edges of the polished table are elegantly carved in relief and also the massive corner and central legs. On one side a deeply recessed chimney surmounted by a beveled mirror and shelving, leaves space for an oaken settee on either side, and opposite to these at the base of a triple window is another low seat with a tufted cushion of olive plush. Above the buffet are two other windows of painted glass.

The low arched spandrils above the doorway are filled with Japanese fret work from which depends the portière of neutral tinted Gobelin tapestry representing the "Siege of Troy." Chairs of embossed leather finished with large headed nails, fire utensils of brass, large plaques of blue and white porcelain upon the walls and an Indian rug of old blue with figures in dull gold, brown and crimson, finish the room with the exception of one salient feature.

That is the canvas frieze, at least two feet wide, the work of Mrs. Barnes Bruce. On a background of transparent red is painted in a large bold style, a squash vine, with slightly conventionalized red ropes of the twisted vines and buds, blossoms and fruit in all stages of development, no part of the design being repeated through its entire length of about eight feet. The tones used for leaves are dull brownish greens, for flowers pale yellows. Only transparent colors were used, and the high lights are the delicate tint of the original canvas. The colors were chosen to harmonize with the wood work of the room. The effect is unique, the whole forming a decoration at once original, striking and harmonious.

The library, entered from the left of the vestibule, has walls of dull orange yellow, and ceiling of a lighter tint with wood work painted a deep grayish green. The willow furniture, colored to match the wood, is cushioned with golden olive plush and the shikii silk hangings of the low book cases are a lighter tint of the same gray green which is the prevailing tone of this cool and quiet room.

Passing again through the sitting room and up the broad staircase, we find the rough finished walls of the upper hall to be colored a dull, dark greenish blue with a frieze of a lighter and softer tint of the same and a moulding of yellowish brown. The ceiling is cerulean in hue and the wood work a grayish green. A half bay over the vestibule below gives a space for a spindle back settee, cushioned with golden olive plush, and a divan stretched along the hall is piled with cushions of yellow silk, bright and dull olives and rich red browns. All these shades are so selected as to accord with each other and with the green-blue of the walls. One dark corner is radiant with an embroidered Japanese hanging, the material dark silk with figures exquisitely wrought with threads of gold.

The chamber over the parlor and bay shows rough finished walls, of dull orange, with self-colored frieze, four shades lighter in tint, and mouldings painted like the wall. The ceiling is dull pale yellow, and the woodwork dull olive, with flooring of oak. The rugs show several shades of dull blue and green. The willow furniture is finished with cushions of golden brown.

In the bay the woodwork of gray-green harmonizes with the blue of the large denim covered lounge and the color of the dull pale terra cotta curtains, as well as the door hangings of mottled golden brown Turcoman.

In an adjoining chamber the walls are painted golden brown

and the woodwork a lighter tint, a rich *café au lait*. The hangings and bed covering show Japanese figures of deep dull blue on a shaded ivory ground. The ceiling is a lighter tint the walls and upon a floor of polished oak, is spread rugs of deep brown, crimson and dull green.

Another chamber fitted for the occupancy of a young lady, is wholly finished with decorations of old pink. The rough stippled walls are tinted a lighter hue, the wood work a deeper shade and the ceiling is painted a light, dull lemon color. A projected frieze of the vine of the morning glory, with pendant panels of the same, will complete my lady's dainty chamber. Furniture of birds'-eye maple with bamboo finish, draperies of very dull lemon yellow and a large rug of old pink, dull turquoise blue and ivory, are in perfect accord with the other tints of the room, which are toned and cooled by the shimmering shadows and reflections of the leafage of the environing shrubbery.

Retracing our steps to the first story we pass from the sitting room to a broad veranda running the entire length of the western side of the cottage. Shingled on the exterior like the entire dwelling, the southern extremity, in shape describing a half circle, is pierced with one large semi-circular window divided into small lozenges around one large open oval centre. This porch; protecting the dining and sitting rooms from the glare of the afternoon sunshine, is from fifteen to eighteen feet in width, forming a delightful open air sitting room. It is furnished with an immense low divan, fitted to the circular extremity, the pillows and covering of which are blue denim, and and with various easy chairs and tables of bamboo, made inviting with cushions of Japanese cloth in deep blue and ivory.

That which is chiefly to be remarked in Mr. Hammill's cottage is the absence of all gaudy coloring and of gilt, and the soft harmony which can be produced, by the use of neutral colors. Simplicity and repose co exist with elegance and refinement so that nothing jars upon the eye to produce a sense of discord. On the contrary the effect is musical in the true sense of the word.

VENUS AND CUPID.

WE reproduce, on page 139, a design on a carved panel of European manufacture, entitled "Venus and Cupid."

The design is eminently artistic, and the modeling of the principal figure is superb. Venus, seated on the clouds, is directing Cupid where to shoot his arrows, while beneath, a pair of doves are billing and cooing, with outspread wings. The design is eminently suitable for a carved panel, or for the panel of a ceiling, or as a subject for a painted tapestry.

WOOD FILLER.—Use boiled oil and corn starch stirred into a very thick paste. Add a little Japan and reduce with turpentine. Add no color for light ash. For dark ash and chestnut, use a little raw sienna; for walnut, burnt umber and a slight amount of Venetian red; for baywood, burnt sienna. In no case use more color than is required to overcome the white appearance of the starch, unless you wish to stain the wood. This filler is worked with brush and rags in the usual manner. Let it dry forty-eight hours, or until it is in condition to rub with sandpaper, without much gumming up, and if extra finish is desired, fill again with the same materials, using less oil and more Japan.

PAINTING TIN ROOFS.—Tin on a house-top should be painted once in four years. For roofs, cool, light colors are preferable, because they reflect the warm rays of light, and thereby lessen the expansion and contraction of the metal, and the shrinking of the boards underneath, and so lessen the liability of the tin to crack in the seams. The finest French ochre is the most economical pigment that can be used, but if, as is the case in some country houses, where the roof is a conspicuous part of the building, a dark color is indispensable, the use of fine Venetian red, darkened with lampblack, is recommended as the most economical and durable. Old paint, which has become "fatty" from exposure to the atmosphere, is better than new for roof painting. Not a drop of turpentine should be used for such work.